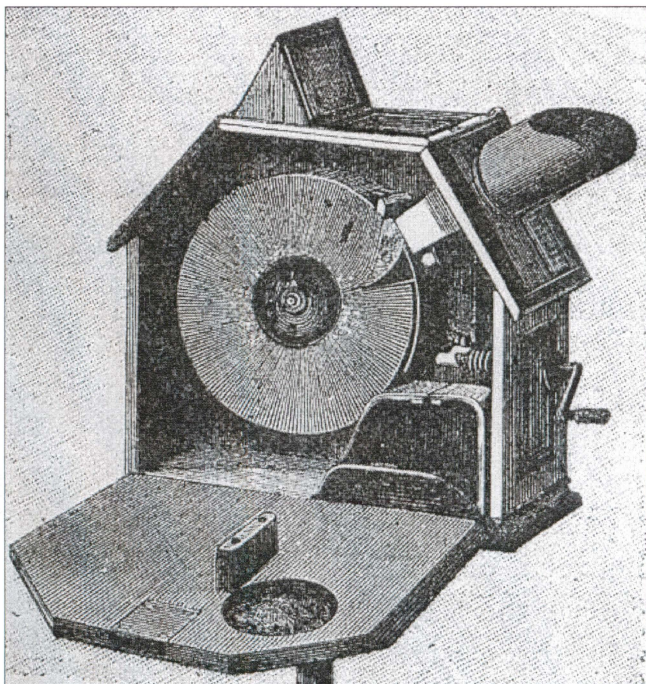


Mechanical Memories Magazine

ISSUE 20

JAN. 2008



Happy New Year!

Mechanical Memories Magazine

Mechanical Memories Magazine is a subscriber magazine published monthly, except August. When subscribing, please forward your **Name, Address and Telephone number** to the address below and make cheques payable to: Mechanical Memories Magazine.

You may also pay online at: www.pennymachines.co.uk/MMM.htm

Annual Subscription (11 issues)

UK £22 inc. UK postage (£23 by Paypal)

Europe £29 inc. airmail

Rest of the world £36 inc. airmail

Advertising Rates

Half Page £15.00

Full Page £25.00

Lineage ads., **For sale** or **Wanted**, are free to subscribers.

Published by: Antique Automatic Amusements

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Dartford DA1 1SR

☎ 07710 285360

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www.pennymachines.co.uk/MMM.htm

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Editorial

Hello, and a very happy New Year to you all, I hope you're all suitably refreshed after the Christmas and New Year break. Having refreshed myself for a couple of weeks on too much beer and too much food, I could now use a break!.....Why do we do it?

Anyway, back to reality. I thought for this issue I really ought to make an effort to write 'Moving Picture Machines, part 2' as the BAC story had rather taken over the last two issues. I had already done some research last year, but when I really got 'stuck into it' a week or so ago, I'm afraid I got rather carried away. The result is that the finished result takes up half the magazine, and I could have gone much further. As it stands, due to space limitations I've written very much from the British perspective, and have not been able to cover the American Mutoscope Co. in any great detail. Maybe some other time. Many thanks to Bob Klepner, who once again has been most helpful in answering some of my questions. I can reveal at this point, that Bob is currently writing a book on mutoscopes, which I'm sure will be eagerly awaited by us all. The book is not yet ready for publication, but you can be assured that I shall be keeping you all up to date on Bob's progress.

Thanks also to Richard Goddard, who has written a series of articles on how to take better photographs of our machines. Part one is included this month, and I'm sure we'll all be able to pick up some useful tips, so thanks again Richard. And don't forget, I really am desperate for more contributions from subscribers. It's been a while since we've had a 'How I started my collection', so give it a go. How long will it take – half an hour? An hour? And if you email it as a WORD attachment, you won't even have to pay for a stamp, (and I won't have to type it)!

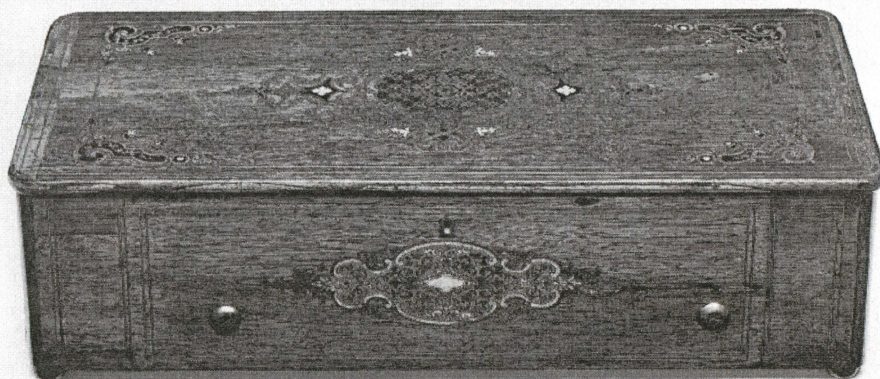
And finally, some good and (not very) bad news for the New Year. I had considered raising the price of subscriptions this year, but have decided to leave it for another year. However, I am now going to charge an extra £1 for UK subscriptions and renewals by Paypal, so you'll now pay £23. I'm sorry to have to do this, but every £22 I receive by Paypal costs me 95p, which eats considerably into the meagre amount I make from the magazine. International subscriptions won't change, as Paypal was already costed into the subscription rate.

Until next time,

All the best

Jerry

Bonhams¹⁷⁹³



Fine Mechanical Music
Wednesday 19 March
Knightsbridge

For more information regarding this sale or a free valuation with a view to selling, please contact:

Laurence Fisher
+44 (0) 8700 273 633
laurence.fisher@bonhams.com

Catalogue
+44 (0) 1666 502 200
subscriptions@bonhams.com

Illustrated:

A Fine Grand-Format cylinder musical box
by Nicole Freres, No. 32029,
playing four operatic airs (Gamme No. 1396)
Estimate: £10,000 - 15,000

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News and Coming Events

I shall be including this page as a monthly feature. The list of events probably won't change much from month to month, but should at least give plenty of advance warning! There's not much news this time, but I should at least like to draw your attention to Melvyn Wright's website, where he has recently added a brilliant new feature on BMCo auto-payout allwins. Not to be missed!

Dates for your diary

Bonhams Fine Mechanical Music Sale 19th March
Knightsbridge

Chicagoland 4th, 5th & 6th April
Illinois, USA

Brighton Jukebox Show 19th & 20th April
Brighton racecourse

Bonhams Mechanical Music & Collectables Sale 13th May
Knowle, Nr Coventry

Jukebox Madness 25th & 26th October
Kempton Park racecourse

Websites you should visit

www.pennymachines.co.uk – the UK's premier website dedicated to British vintage penny slot machines. An excellent resource.

www.bryans.org.uk – Melvyn Wright's comprehensive site for the dedicated collector and enthusiast of Bryans' machines.

www.melright.com/slots – Melvyn's 'other' site. General coin-op, mainly wall machines, including an excellent feature on BMCo auto-payout allwins.

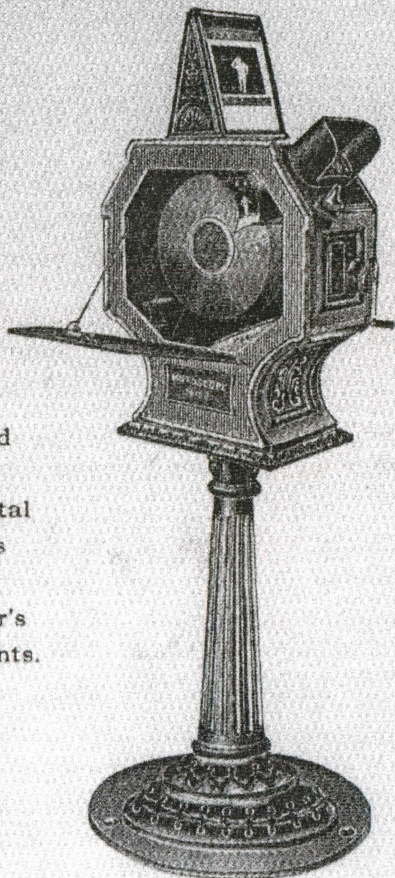
www.arcade-museum.com – an expanding international database of vintage coin-op, including forums and message boards etc.

The Mutoscope

AUTOMATIC LIVING PICTURE MACHINE.

(1d. in Slot.)

THIS Machine is of the latest pattern throughout. It is designed for use in Hotels, Billiard Rooms, Arcades, Exhibitions, Stores, &c.; also very suitable for Piers and Promenades, being **specially constructed to stand out of doors.**



Finished
in
Ornamental
Colours
to suit
Customer's
requirements.

Complete with
Stand & Reel

£5 0 0 EACH

*Second-hand Machines
only in stock at
above price.*

As a money
Earner,
this Machine
is one of the best
on the market.

The MUTOSCOPE is arranged on the penny-in-the-slot principle. The coin is placed in the slot, and the Picture is then entirely under the control of the operator, who can make it go fast or slow by turning the handle. When finished, the Electric Light automatically cuts off. The above illustration shows the Mutoscope with side door unlocked, and the picture reel in position. At the above reduced price, this is one of the **very cheapest lines** we have ever offered.

THE COIN OPERATING COMPANY,

11 Gothic Arcade, Birmingham.

Moving Picture Machines

Part two – The Mutoscope

In part one we saw how the pioneering days of moving pictures and coin-op were combined in the form of the Kinetoscope. These large, unreliable and cumbersome machines were eventually replaced by a new viewing machine: the Mutoscope. However, the new coin-operated peepshow machine was to be just a part of a huge cinematic business, which within just a few years would be worldwide.

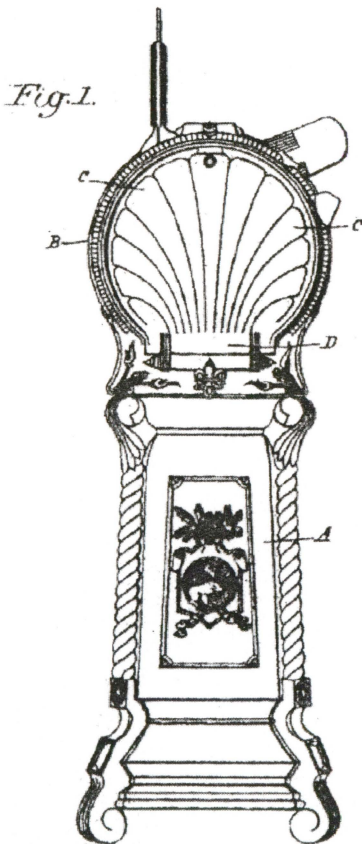
Whilst still in the employ of Thomas Edison, William Kennedy-Laurie Dickson secretly formed associations with other inventors, including Harry Norton Marvin and Herman Casler. It was to Marvin and Casler that Dickson proposed a simple alternative to the Kinetoscope, and together they contrived a machine that utilised the flick book principle. They were joined by Elias Koopman, and towards the end of 1894 formed the KMCD syndicate. Some historians have suggested that Dickson's contribution to the enterprise may not have been particularly significant, and that he was required only for his connections with Edison. However, without dispute, his knowledge and experience in film making would have been invaluable. Dickson left Edison during 1895, having been accused of disloyalty, and spent the next two years carrying out some pioneering film work in America before moving to England, where he remained for the rest of his life.

At about the time the syndicate was formed, Casler had completed a prototype machine, and a patent application was filed on 21st November 1894 for the device, which was to be named Mutoscope. Individual film frames, printed on cards, were mounted in sequence around a drum to form a reel. In operation, a crank was turned which caused the reel to revolve; the cards 'flicking' past the viewing lens, thus giving the illusion of movement. Early in 1895, a camera was perfected and named Mutograph, which was driven by an electric motor powered by batteries, and used 2 ¾" wide film. By June of that year, the camera was fully operational and Dickson commenced producing the first mutoscope films. It was intended that the Mutoscope, with its flip card reel, and the Mutograph camera using wide gauge film, should be as different as possible to Edison's Kinetoscope and Kinetograph camera, in order to avoid problems with patent infringement. On the 4th November 1895, the Mutoscope patent was approved, and on the 27th December the KMCD Syndicate became 'The American Mutoscope Company', with premises at 841 Broadway, New York.

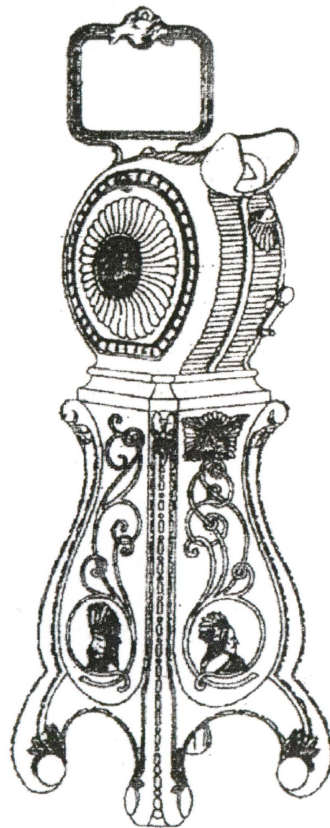
Throughout 1896, efforts were concentrated on developing a projection device: the Biograph. Even at this early stage, the enormous potential for on-screen projection must have been realised, as the Biograph development seems to have taken precedence over the Mutoscope. The Biograph was completed in the summer, and was first commercially demonstrated on the 14th September, which considerably predated the Mutoscope.

It appears that there were reliability problems with the Mutoscope's mechanism, and although Casler's patent was approved in November 1895, a working machine was not publicly demonstrated for over a year. From the early days onward, it seems that the Mutoscope was never seen as the 'bread and butter' of the business, and that the development of the Biograph was treated with somewhat greater urgency.

When the Mutoscope finally made its commercial debut, the first machines were of wooden construction, and were either mounted on simple stands or operated as counter-top machines. Readers will be familiar with the beautifully elaborate cast iron 'Clamshell' machines, which are often dated 1895. This date is incorrect, and no doubt arises from the year of Casler's original patent, rather than the first year of manufacture. As the patent design for the Clamshell machines was not filed until 1899, it seems unlikely that these cast iron machines were produced before that year.



Clam Shell, 1899



Indian Head, 1906

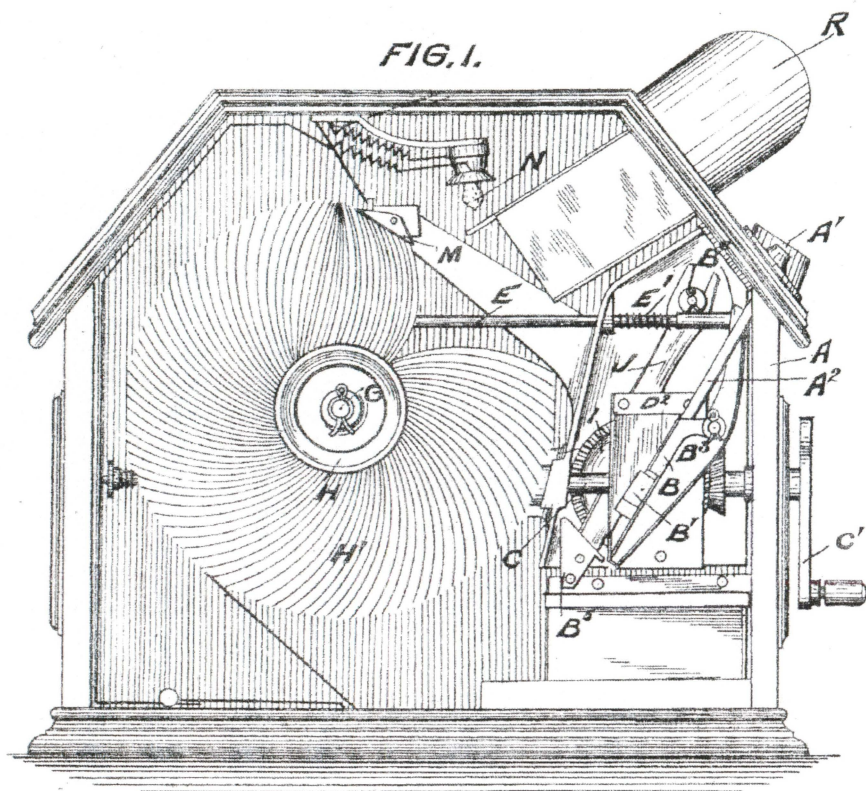


Illustration from the British patent filed by Elias Koopman in January 1899

The British Mutoscope & Biograph Co.

In January 1897, Koopman travelled to England in order to negotiate a contract to exhibit 'the American Biograph' at the Palace Theatre of Varieties in London. Although the Lumiere Cinematographe had been publicly shown almost a year earlier, the much larger projected image of the Biograph was an instant success, and it remained a popular attraction at the Palace until 1902. Shortly after Koopman's arrival in London, Dickson followed in May, and commenced filming. In the following years, he was responsible for much ground-breaking work, including filming Pope Leo XIII; various European Monarchs; and extensive coverage of the Boer War, where he worked for a while with an up and coming young journalist: Winston Churchill.

The British Mutoscope & Biograph Syndicate Ltd. was incorporated on the 21st July 1897 with William Thomas Smedley as Chairman and Koopman as Managing Director. Other directors included several media tycoons, who saw potential in the Mutoscope as an animated newspaper. Dickson took on the role of technical manager and chief cameraman. Impressive headquarters were established with a new five-storey building in London's Great Windmill Street, and in December of that year, the British company became independent from the American Mutoscope Company. A little more than a year later, in January 1899, the company was voluntarily wound-up in order for a much larger new company to be formed – the British Mutoscope & Biograph Co., the first ever film company to be floated on the London stock exchange.

The London company soon became the central hub of a worldwide organisation, with sister companies created in France, Germany, Italy, Belgium, The Netherlands, Austro-Hungry, India and South Africa, all controlled either directly or indirectly from London. In addition, regional companies were created in this country to handle the placing and operating of machines, and co-ordinating travelling Biograph performances in provincial theatres. Unlike in America, far more importance was placed in the Mutoscope's role in the British and Continental business.

The Mutoscope made its UK debut at the Waverly Market, Edinburgh, where eight machines were in operation between 20th December 1897 and 8th January 1898. Less than two weeks later, eight machines were in operation at the Cycle Exhibition, Bingley Hall, Birmingham from the 20th to 29th January. It seems likely that they were the same machines, as it is known that a small number of machines were shipped over from the States at about that time. During 1898, growth in the Mutoscope operation was steady and sustained, although falling far short of grossly overestimated predictions. Venues where machines were sited fell into three categories: Mutoscope Parlours, operated directly by the regional companies; large leisure centres, where machines were operated on shares; and railway stations, again operated on a shares basis.

In its company prospectus in February 1899, the British Mutoscope & Biograph Company listed sixty-one Mutoscope Parlours in the UK, operated by the various regional companies. With an average of twenty-five machines per location, this represents a total of something in the order of fifteen hundred machines. However, it appears the company was always over-optimistic in its forecasts and targets for siting machines, as is evidenced at its AGM in June of that year, when shareholders were advised that it intended to have four to six hundred Mutoscope Parlours operating by the end of the year; a target never remotely achieved.

It is estimated that by the turn of the century, something in the order of two thousand machines were operating at various leisure centres throughout the UK. Numbers of machines could range from several to several hundred. For example, in September 1899, the secretary of the Blackpool Tower Company confirmed placement of three hundred machines; smaller venues would have had just a handful of machines operating. In addition, the British Mutoscope & Biograph Company made claims to shareholders of having two thousand machines sited at railway stations, although it has been suggested that this figure was probably exaggerated. Although the total number of Mutoscopes operating by the close of the nineteenth century (probably the peak) will

Mutoscope Parlours in the UK, 1899

ENGLAND

London

22 Barbican
3 Bridge Street, Westminster
411 Brixton Road
11 Camberwell Road
105 Cheapside
9 Coventry Street
Crystal Palace
112 Fleet Street
9A Green Street, Leicester Square
33 Hampstead Road
63 High Street, Borough
58 High Street, Kingsland
120 High Street, Whitechapel
9 Holywell Street
40 King's Street, Hammersmith
27 King William Street
111 London Wall
Olympia
92 Oxford Street
295 Oxford Street
60 Regent Street
Royal Aquarium
138 Strand
180 Tottenham Court Road

Birmingham

22 Aston Street
313 Broad Street
210 Coventry Road
29 High Street, Stourbridge
29 Horse Fair
7 Spiceal Street
261 Spring Hill
Villa Cross, Handsworth

Blackpool

31 Church Street

Brighton

105 Kings Road
27 West Street
58 Western Road

Southport

Leyland Arcade

IRELAND

Donegal Place, Belfast
117 North Street, Belfast
118 St. Patrick Street, Cork
14 College Green, Dublin
South St. George's Street, Dublin
6 Thomas Street, Limerick

ISLE OF MAN

Douglas

SCOTLAND

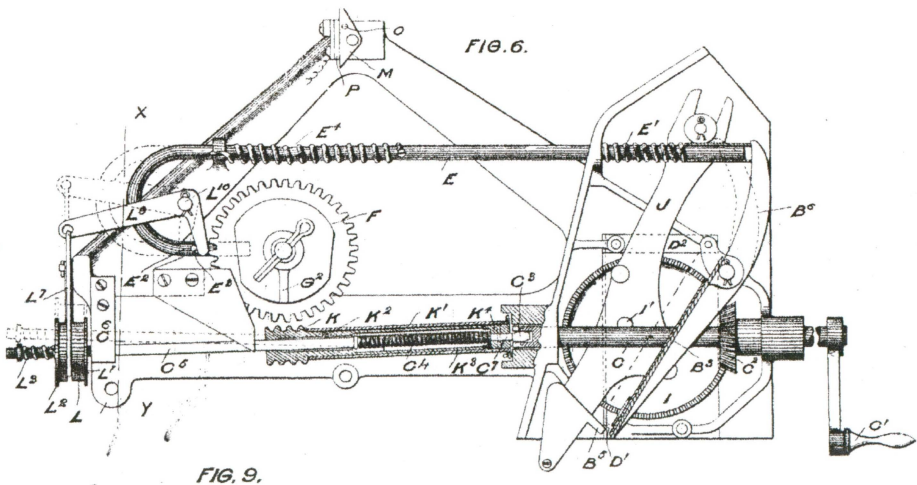
67 Cockburn Street, Edinburgh
93 Leith Walk, Edinburgh
44 North Ridge, Edinburgh
437 City Road, Glasgow
26 Main Street, Glasgow
128 North City Road, Glasgow
14 Renfield Street, Glasgow
25 St. George's Road, Glasgow
Zoological Gardens, Glasgow
Hamilton Street, Greenock

WHALES

2 Castle Road, Cardiff
57 Queen Street, Cardiff
96 St. Mary Street, Cardiff
Llandudno
55 High Street, Newport
10 High Street, Pontypridd
Rhyl

never be known, by the summer of 1899, the regional companies had been collectively allocated a total of ten thousand machines. It is known that not all of this number were ever sited, but I think it is not unreasonable to assume that at least six thousand machines were operating by the turn of the century.

It is not clear when manufacture of Mutoscopes commenced in this country, although it is known that only a very small number were imported from the States. As in America, the cases of the first machines were of wooden construction, which were certainly being produced fairly early in 1898. The British Mutoscope patent was filed by Koopman in January 1899, and was basically Casler's original American patent. It seems odd that the patent should have been filed at this time, as by then several thousand machines had already been produced. It seems equally strange that the patent should illustrate a wooden cased machine (see page 9), as although it is not known for how long machines were produced in wooden cases, or how many were made, the vast majority of British Mutoscopes were of the cast iron 'octagonal' type that most of us will be familiar with. Even more amazingly, the patent for the cast iron Mutoscopes was not filed until October 1899, by which time many thousands of machines had already been produced.



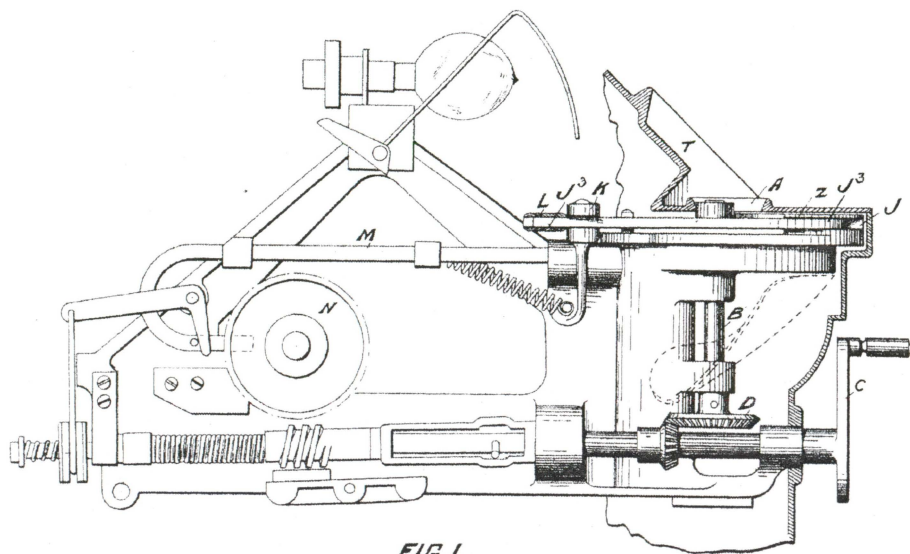


FIG. 1.

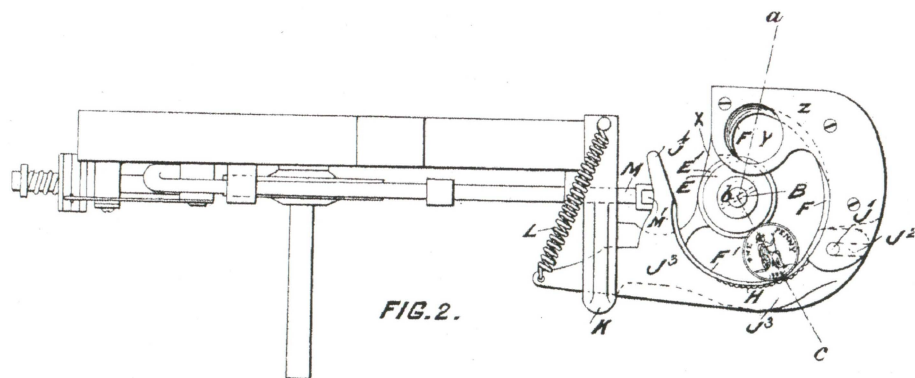


FIG. 2.

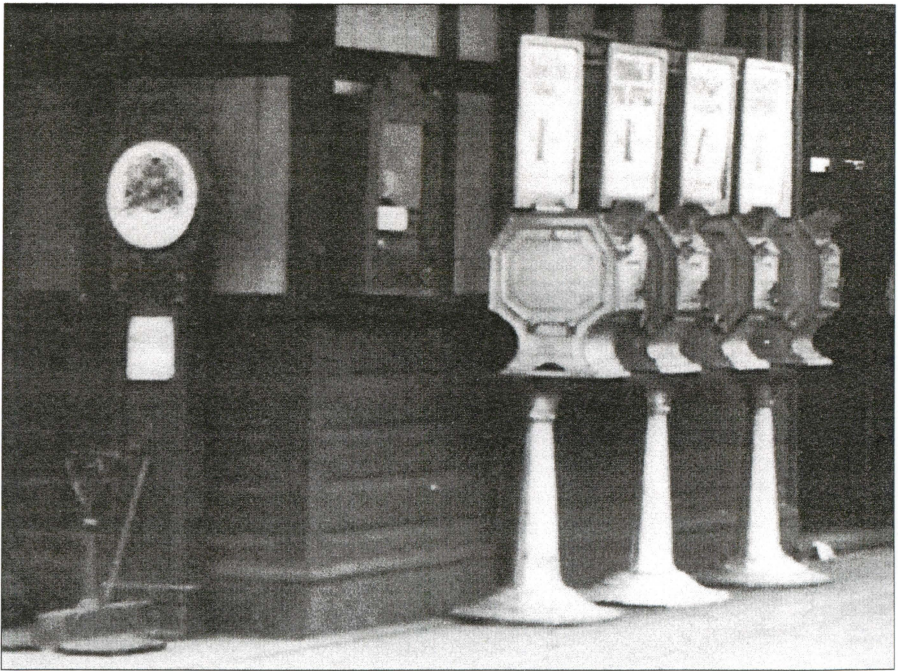
Drawings from Mason's patent, detailing the 'coin grinder' coin acceptor.

The manufacturing arrangements were complex, and it should be noted that in addition to the British market, the production and supply of machines for the international companies in Europe, India and South Africa, was also co-ordinated from London. Some machines were totally manufactured in this country, although the production of many, it seems, was split between Britain and France. However, the reels for all machines were manufactured in London; all production and assembly work being carried out at the company's Great Windmill Street premises.

The factory of Leon Gaumont in France was responsible for producing many of the main mechanisms, which were then shipped to England for assembly into cases. The cases were produced at the foundry of Marshall & Co. in Salford, Manchester, and shipped to London for final assembly. It appears that the Gaumont involvement came early in the British Mutoscope's production, with a prototype mechanism being supplied to London in January 1898. In March, Koopman ordered a quantity of five hundred to be delivered by June, with a further thousand, which once assembled into cases, would be supplied to the newly formed French Mutoscope Company. By the end of 1898 nine hundred mechanisms had been shipped to London. However, by May 1899, Gaumont was quoting the ability to supply forty mechanisms per day, which would rise to sixty per day "once new machinery has been installed."

The Twentieth Century

Whether or not the Gaumont factory ever got to supply sixty mechanisms per day is not known, but certainly by the end of 1899 the bubble was beginning to show signs of bursting. The expectations for the Mutoscope had always been over-optimistic, and the craze proved to be short-lived. Wildly extravagant forecasts never materialised, and by



A nice collection of English Mutoscopes (time and place unknown).

the dawn of the twentieth century, the British Mutoscope & Biograph Company was beginning to encounter serious financial difficulties. By the end of 1900, the company had a stock of almost four and a half thousand brand new machines that had never been on site. Worse still, there were still many more on order, which the company had to accept, so by the end of 1901 the stock level had grown by a thousand. In addition, the company had over seven thousand reels in stock. By 1902, showmen and other operators were being sold Mutoscopes for £8 each (less the reel), and in 1905 plant and stock at the Great Windmill Street premises were auctioned, before the company moved to smaller premises. The British Mutoscope & Biograph Company struggled on for some time, in one form or another, having diversified into other areas, but it's fortunes are of no interest here. As for the Mutoscope, as we all know, it enjoyed a resurgence in popularity from the late 1920s, which I hope to cover at a later date.



*A wonderful display of cast iron Mutoscopes, from a private collection.
Including: 2 X American Clamshell; American Indian Head and English Octagonal.*

Photographing Slot Machines

Tips for successful images by Richard Goddard

Part 1

One of the great advantages of a photograph is that the image can show, within one small area, what many words could take to describe that image. I always feel that if an object is worth photographing then it is well worth a little time and effort to carefully compose the picture and make controlled choices regarding the way the photo will finally be viewed.

My Father was a very keen and proficient photographer and my Brother operated a Photographic Studio for quite a number of years. I therefore became 'exposed' (pardon the pun) to capturing images at a young age. When I was a teenager I studied Photography and Graphic Design at College and about 10 years later, studied and qualified as an Architect. With this background, I have become very aware and conscious of two-dimensional representations of three-dimensional objects. I now always look at objects and photographs with a critical eye; it drives my wife mad sometimes!

Although I am not a professional photographer I helped out my Father and Brother by photographing weddings for over 30 years (very stressful, don't do it)! I do not wish to teach people to 'suck eggs' and therefore would offer the following tips purely on the basis of my own past experience, which has proved successful for me and hope will assist to enhance readers photographs of their own machines. The tips are primarily aimed at the compact camera user and not the more advanced single lens reflex camera user although in many cases the principals can be adopted for both.

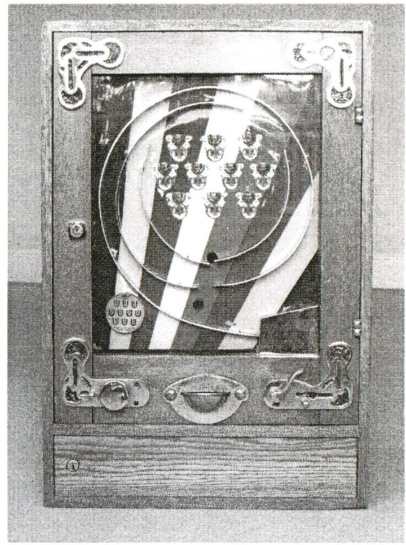
Composition

Very often, little consideration is given to composition when photographing objects, especially now that many people have digital cameras and can manipulate the image later, on the computer. However, I always prefer to try and capture the proposed picture in the viewfinder, or on the preview screen, as I would like to see it finally presented.

It may seem obvious but if your machine is essentially a vertical shape, rotate the camera into the upright position so that it fills the viewfinder or screen thus utilising all those pixels or silver particles on your negative. Spend a little time organising the shot of your machine. Are there any other objects or 'junk' in the foreground or background that may distract from the final photograph? If it is possible, move the machine or the offending items; it's far better to have a plain background as opposed to bold striped wallpaper etc.

On many compact cameras the standard lens setting is a slightly wide angle and if a machine is photographed at this setting it can result in its straight edges appearing to be 'curved or bent'. This is known as pin-cushion and barrel distortion, therefore (if you have a camera with a zoom lens) move back half a dozen steps and zoom in on the object as this can often remove this distortion. However, beware of cameras with a 'digital zoom' as this is in fact not a true zoom facility but merely an electronic enlargement from part of the image sensor, therefore, resolution and hence quality can be reduced because the camera is enlarging not only the viewing image but also that part of the image sensor, therefore, I would always recommend the use of an optical zoom setting in preference to digital zoom.

When composing your image try to keep the camera in the same plane as the object, i.e. if your machine is vertical try to keep the camera in as vertical a plane as possible, this helps to reduce 'sloping sides' or converging verticals. You may need to either squat down to achieve this or if photographing a tall item, stand on something to raise your viewing angle. As a general rule, if the central axis line of your lens is in the centre of the object and the camera is in the same plane as the object then converging verticals can be greatly reduced, if not eliminated.



Left: Fairly standard shot of machine showing converging verticals. Note beginning of curved distortion to top.

Right: Second shot with camera set in the same vertical plane as machine to eliminate converging verticals, but reflections on machine becoming distracting.

If the machine you are photographing has a glass front, take a very careful look at the glass, try to focus your eyes upon the glass and not what is behind; you will then see if there are any unwanted reflections. When people look at glass they obviously see through it and the eyes focus beyond, often not noticing what the glass is actually reflecting. I have seen photographs of machines with a perfect reflection in the glass of the person taking the shot. Another distraction is the evidence of a window or bright object that is opposite the machine reflected in the glass. If unwanted reflections are encountered move the machine or move your own position to try to eliminate these distractions. If the reflection is really annoying and unavoidable, consider taking out the glass.



*Third shot with machine sat on a base and angled to remove unwanted reflections.
Note removal of background furniture.*

Next issue I will talk about Exposing the Image, in the meantime..... Happy snapping

Richard Goddard



I received this picture from Kevin Gowland before Christmas, and wondered if anyone can help us identify what appears to be a machine on the left? We've no idea where or when the picture was taken, or why the bloke seems to be doing an impression of Hitler! But if you can help with the machine, please let me know.

**As I have some spare space here,
I'll just remind you all that
UK subscriptions and renewals
will now be charged at £23
when paid by Paypal**

Lineage ads. are free to subscribers and will run for two issues, unless you instruct me otherwise. Please ensure I have your ads. by the 20th of the month for inclusion in the next month's issue. Remember to include your telephone number and the area where you live. Post or e-mail to the address on page 2

For Sale

Pinball, by Roger C. Sharp, softback book printed in 1977. In fine condition. £30
Fairground Art, softback book by Geoff Weedon and Richard Ward, printed in 2003. In very good condition. £18

David 01223 312057 (Cambridge)

For Sale

Judge Dredd pinball machine, in excellent condition and good working order. £650
10 Sets of metal pinball legs. £30 per set.

George 01530 264772 (Leics.)

Wanted

Set of four cast feet of the type/style of a BANCo Pussy Shooter.

Pete 01507 462070 (Lincs.)

Wanted

Bagatelles, unusual or with nice graphics. Also old pre 1930s games, I.E. indoor, pub, board games etc.

Ivan 01273 401144

Wanted

Ruffler and Walker two player games:
Grand National and Grand Prix.

Charlie 07711 978806 (Essex)

For Sale

BAC twin column Players and Capstan cigarette vending machine on 6d and 1/- with letters 'cigarettes' embossed on sides. Wall mounted, working and in excellent condition. With keys.

BAC Nestles chocolate single column vending machine on 6d, visual glass to front. Wall mounted, in very good condition. With keys.

GPO post mounted letter box, loaf top style GR VI. With keys.

Coin-operated A + B coin box c. 1940. Ex phone box, converted to 1p, 2p, 5p c. 1970 With keys.

Please phone for more details
Pete 01507 462070 (Lincs.)

For Sale

Upright Space Invaders machine, by Bally. Phone for more details.

Tabletop Taito Space Invaders, in need of some work. £180

Tabletop Galaxian, in GWO. £275

George 01530 264772 (Leics.)

Wanted

The punch ball only to fit Charles Ahrens punch ball machine. Original or similar.

Jimmy 01782 397372
jimmyffinney@hotmail.com

For Sale

Selection of old enamel advertising signs, some motoring. 30 plus.

Wall mounted 'Public Telephone' enamel sign, with original ornate wrought iron bracket.

Please phone for more details
Pete 01507 462070 (Lincs.)

For Sale

'My Wild Life', by Jimmy Chipperfield.
Rare book. £10 inc. p&p
'Remember When', by Robert Ofie. Rare
A4 sized book. £12 inc. p&p

John 01273 620608 (Brighton)

For Sale

Mills Wareagle, with jackpot. Will swap
for good bandit or wall machine.
Loads of Mills and Sega spares – phone for
details.

George 01530 264772 (Leics.)

Wanted

Bollands working model wanted. Will part
exchange for Ahrens Fireman Racer, plus
cash adjustment. Phone for details.

Les 07905 372227 evenings

Pinball Machines bought and sold

Dead or Alive!

Call Gazza 07887 926601 (Essex)

For Sale



Nostalgic Machines
'Strike' allwin
Brand new,
still in box

£250

Jerry 07710 285360
(collect from Brighton)

SPARES AND COINS

For Sale

New old stock, Bryans square Yale locks, with two keys. £10 each, plus £2 p&p

Tony 07974 460742 (Essex)
or email vanessa.raye@tesco.net

For Sale

Lowe & Fletcher and Yale locks. Will fit most Bryans machines. £12 per lock.

Tele. 07816 152111
Email jn168@aol.com

For Sale

Bryans Clock Face and Instruction Cards. For either 6 or 12 win. Perfect copies. Laminated or paper. £12 inc. UK postage. Topflashes for the following O. Whales Allwins: Double Six; Have a Go; Easy Perm; Playball; Each Way. Perfect copies. Laminated. £12 inc. UK postage.

Charlie 07711 978806 (Essex)

For Sale

Some Mills and Jennings repro reel strips left. £10 per set
Some original award cards – enquire.
Mills 5c and 25c original sets of payout slides. £30 per set

Peter 01304 822485 (Kent)

The Mutoscope Man

Large range of mutoscope parts available.
Part or total restorations undertaken.

John Hayward
01273 608620 (Brighton)

For Sale

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Tony 01622 820263

Fortune Teller Cards

Criss-cross cards

typed or hand written, various types.

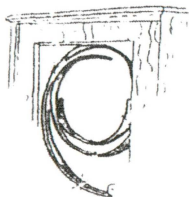
Small Argyll type

for drawer puller wall machines. Future husband, Career, baby etc. Love letter, palmistry, fortune – full range.

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ALLWIN TRACK

Grooved & chromed just like the original.

Inner with flat & nipple
17½" inside length
Middle 18" inside length
Outer 40" inside length

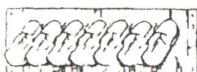
ALLWIN SPARES

From Stock

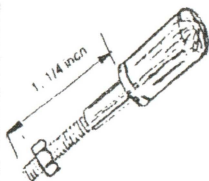
Nostalgic Machines Ltd.
P.O. Box 32, Wombourne,
South Staffs WV5 8YS
Tel / Fax 01902 897879



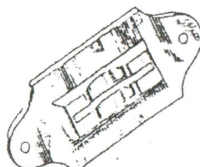
Win Tabs Red printed
on Silver foil sticky
backed 12 on a sheet



CHROMED 7 ball win
gallery. 6 x 1. 9/16



CHROMED THUMB
STOP



COIN SLOT
to suit 2p but can
be filed bigger

PRICE LIST

N01 Win Tabs (12 per
sheet) £15.25

N02 Ball Gallery £12.55

N03 Thumb Stop £6.25

N04 Coin Slot (2p)
£9.25

N05 Trigger Front £9.25

N06 Trigger £12.25

N07 Payout Arrow
£2.55

N08 Payout Bowl &
Surround £15.55

N09 Payout Knob
Shield £9.95

N10 Payout Knob &
Sleeve £11.95

N11 Ball Hammer £4.95

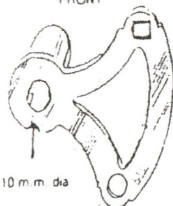
N12 Ball Cups
1-5 £9.99each
6-10 £7.99each
11+ £5.99each

N13 Spandrells £14.99

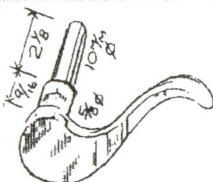
N14 Allwin Track
inner £19.00
middle £19.00
outer £23.50
set of 3 £47.00

All prices include
VAT @ 17.5% and P&P.
Discount for quantity
orders - please ring.

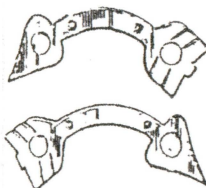
CHROMED TRIGGER
FRONT



10 mm dia



TRIGGER



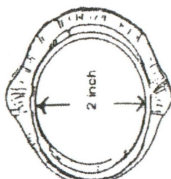
CHROMED ARROWS
Reversible.

CHROMED PAYOUT BOWL

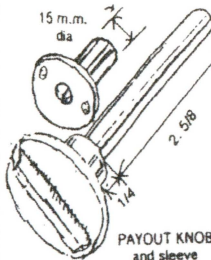


2 5/8 inch dia cup 2 x 0.25 inch fixing
squares at 3.75 inch centres.

CHROMED KNOB SHIELD

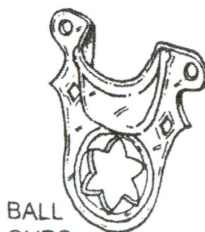


2 x tapped M5 fixing holes on
extended nipples 2. 1/2 centres.

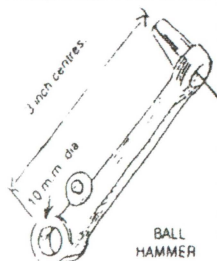


PAYOUT KNOB
and sleeve

SPANDRELLS



BALL
CUPS



BALL
HAMMER

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New Pinball Book

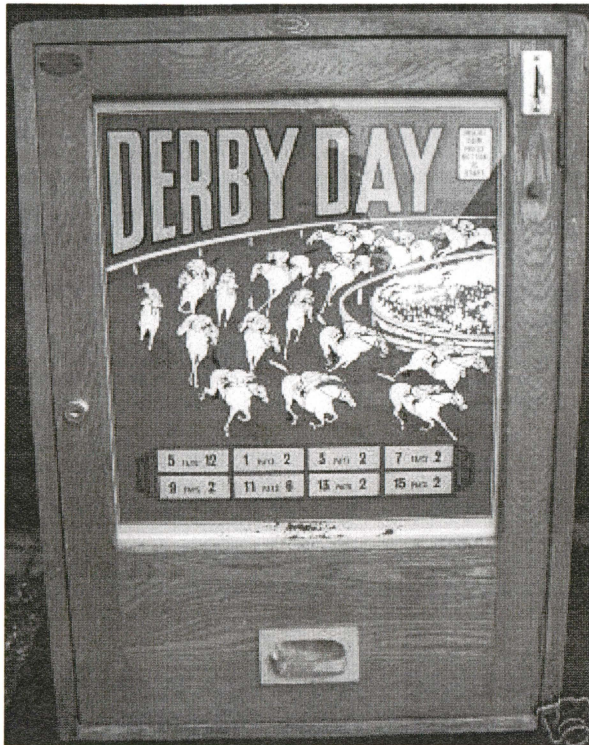
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Pinball games combine excitement, challenge, technology, and fantastic artwork. They are sought after collector items, snapped up by enthusiasts. Fifty pinball games, both vintage and contemporary, each with its own chapter outlining the games special features, historical background, game rules, graphic images, collectibility and current value. Over 400 extraordinary full colour photographs give a complete visual survey of each game. Whole machine shots, close-ups of backglasses and playfields, and balls-eye-view images that reveal wonderful details of the playfield action.

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(see page 27 for ordering details)

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Ruffler & Walker

Derby Day

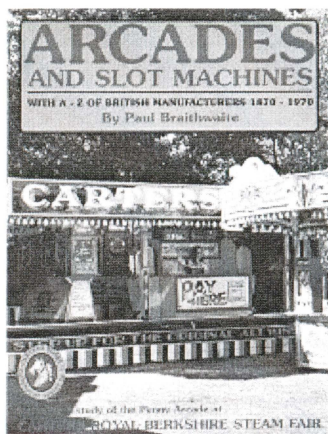
1960s electro-mechanical wall machine

Must be complete and in good working order

Rob. 01507 473639

Email: robert_rowland2001@yahoo.co.uk

Book Shop



Amusements Machines By Lynn F. Pearson

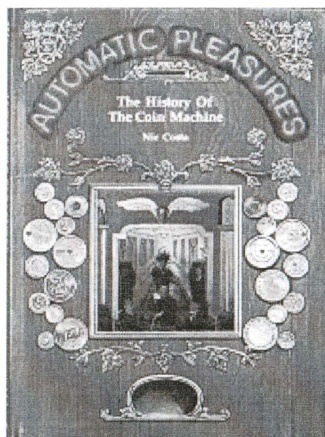
This potted history of British amusement machines is a well illustrated and useful introduction to the subject. Currently out of print.

Soft-back, 32 pages, b/w. **Price: £12**

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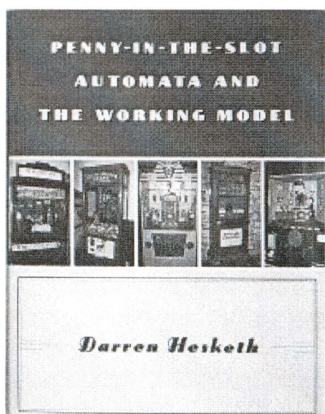
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By Nick Laister

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